

What Well Dressed Women Will Wear

SKIRT AND BLOUSE IN PLACE OF ONE PIECE SUIT

War Time Fashion of Separate Garments Interests All Women.

ECONOMICAL; NOT CHEAP

One Skirt of Black Satin Does Duty With Many and Various Blouses.

THERE is a strong inclination toward the coat suit this spring, although the one piece frock has its adherents.

This desire does not indicate any drastic change from the established order of things. The fundamentals are alike, but the details differ, which accounts for the fact that the one piece frock has been in vogue for several months. It should go into history with President Cleveland's "innocuous deatude" and President Roosevelt's "race suicide."

The difference between the tailored suit of today and that of yesterday lies in the fact that the skirt and jacket are not of the same cloth or design, although they may be in the same color. Another difference lies in the fact that the jacket which belonged to the suits of other days could not be worn with any skirt but its own. To-day it is so cut, arranged and chosen that it serves as a top coat whenever one wishes such a garment.

The difference between the one piece frock of yesterday and the one that comes in with the spring is that the former was made on one lining, it hung in one piece from the shoulders, and permitted of no change or variety, whereas the frock of to-day is built up in two parts; a separate skirt with two blouses, one for informal and one for formal usage.

There is still another difference between what was and what is to be; the separate skirt is not put on a belt at the waist. It is attached to a loose, straight slip of silk which fastens down the back and rarely has sleeves.

This idea has been copied from children's clothes. It was said to be the custom of certain individualists who would not permit a band around the waist and who, together with their dressmakers, evolved this trick of getting the freedom given by a child's pinafore. You can quickly see its advantages. Our figures are not such as to permit of a tight waistband. There are many women who are straight in the figure and who wear corsets to accentuate this straightness, and every one knows that a tight waistband needs a curved waist or it will not stay where it is put. It slips up and carries the skirt with it over a straight corset. If the waistband is very loose, which it has been during the last two years in which the skirt might slip down on the hips and give the elongated line from shoulder to top of skirt, then it is apt to twist and turn as the wearer walks. A clever Philadelphia dressmaker who evolves her own designs in sport clothes is the one held responsible for the skirt that is attached at a low waistline to the loose silk slip that runs to the shoulders.

One Little Inconvenience.

There are women who object to this new fashion and want to tuck in their blouses; if they adhere to this type of skirt then the new skirt is of no use. But the majority of women do not tuck in their blouses. They no longer like the definite waist line which cuts the figure in two. They want to retain their coats indoors they do not like the inconvenience of arranging the belt of the skirt. They adopt the blouses because of their convenience and grace. According to the new method it slips on over a skirt which carries an under bodice.

Women who are fastidious in the details of their clothes see to it that the skirt is not heavily attached to the silk underbodice, but is slightly stitched in order that the busting may be easily removed. The Philadelphia designer uses buttons and buttonholes, still following out the idea of children's clothes; the skirt slips are made for each skirt; they are of twisted silk that stands frequent washing and ironing. When soiled they are merely unbusted from the skirt and sent to the laundry. In this way they serve as fresh corset covers. The blouses of silk, jersey or georgette when slipped over these separate bodices save themselves a lining.

It is a good trick; one that every woman who is a straight figure should adopt. It creates a new method of dressing. It should have been done long ago, when adults first adopted juvenile lines.

So far it is not a general idea to button the skirt to its silk underbodice, but it has such merit that the individual who learns of it immediately adopts it. It has enough merit on its side to be standardized.

It is rather a pity that so many tailors insist upon the old, the traditional way of putting a skirt to a waist belt, refusing to accept this new method, even under pressure. Every woman knows that she must fight a battle of prime importance when she tries to get a dressmaker or a tailor to depart from a model that is to be copied or from an established method. It often takes all her strength and wisdom to urge those who copy French models to change the neck line, the treatment of the wrist, the management of the waist, for cutters, fitters and drapers learn how to copy French models and they lack either the vision to suggest a change or the ability to carry it out. This limitation is the stumbling block in attempting to dress for the individual of a pronounced type.

There is a spirit of perturbation abroad among the dressmakers concerning this announced fashion for a skirt and two blouses to substitute the one piece frock draped on a single lining, and the reason for the anxiety is the harrowing fear that a woman may buy ready to wear skirts at the shops and have blouses made at home. There is no doubt this will happen, but it probably will not encroach upon the large patronage which has been given to dressmakers before and since the armistice. If the dressmaker, you know, could get sufficient help they could amass fortunes this season.

It is interesting that the world of women is rather well divided into two



Blouse of beige colored velvet and homespun skirt same shade.

classes—those who buy at the shops and alter their clothes in their own sewing rooms and those who depend upon a dressmaker for a well fitted costume. No matter which of the fashion, it rarely splits up these classes.

It is difficult to make a large set of women believe that anything can be done with satisfaction for their special figures, for their style and their social life unless it is done by those who arrange each line and color in regard to that individual. These are the women who do not like to buy ready to wear clothes. They even balk at French models, realizing that they seldom fit American women and that their workmanship is poor in comparison with American workmanship.

True, these models are pitched together in great numbers under tremendous pressure while American buyers sit in their hotels and wait for the costumes to be ready for shipment, so, naturally, the sewing is poor, the seams crooked and the looks and eyes fall off at a touch. The Paris dressmaker does not make such clothes for the French woman. She realizes that these models sold to the American buyers are merely for the purpose of copying and that they are not taken seriously by the average American woman as gowns to be bought and worn by her.

All Fashions Not Exclusive.

For the other set of women, the set that makes up the great majority which buys ready to wear garments and also makes them at home, it is exceedingly gratifying to find a fashion that is not so exclusive as to bar them from indulging in it. If they can buy a separate skirt, well built and well hung, then choose blouses for it or build them at home, there is so much gained.

Not a great deal of money is saved, for the shops which deal in ready to wear clothes make no pretence of selling things at small prices this season. There is not a striking difference between what is sold at a high class shop and what is made at a good dressmaking house. The woman who sews at home and who can do much of the work herself is by far the winner in the race to save money. She does not save time and vitality, and if she reckons these as valuable assets, she is the loser, but the average woman does not keep her accounts in this precise and businesslike manner.

There is no doubt that the incoming of a fashion that permits the variety, one that does not insist upon a single color scheme, one fabric, and one design from head to foot must prove economical in its wide adaptation. It will stimulate those who go to work in their sewing rooms as soon as the sun grows warmer. They are the ones who indulge in alteration each time the season changes and thereby equip themselves with more clothes than the woman who must depend upon an out-right purchase for whatever she possesses.

New Skirts Are Fascinating.

No limitation is set to the type of skirt one desires for these tunics. It may be fanciful and keep within the best line of fashion; it may be severe and continue in good taste. As more attention is paid to the skirt than to any other part of the costume this season, which results in a tangle of designs and styles that bewilders the woman used to the straight and narrow path, she will not find the average skirt exactly what she desires.

Skirts are tiered, they are flounced, they are trimmed at the sides if not at front and back; they are braided, they are made in two sections of different materials, and all these styles are considered available for the street. Fanciers continue to wear hoopskirts, but no older woman attempts them. The bunching up of material over the hips continues to be considered sufficiently fashionable by young people to get it accepted in tulle, silk and thin satin and lace, especially when garlands of flowers, Roman wreaths of leaves or Bacchanalian clusters of grapes are placed to hold up the hip flounces. But all such frivolity is for those who dance. It is rarely indulged in by those who content themselves with the restricted gaiety of dinner and the theatre.

As a direct contrast to this eighteenth century style for the evening the street skirt is flat on the hips. There seems little disposition to argue that fact

a clean, washable lining attached to the waistband in combination with tunics of thin material that go over the lining gives undoubtedly the delightful sense of freshness which one seeks.

Years ago, when women did not begin to be as extravagant in clothes as now, it was an established custom to have two or more blouses to one skirt. The generation that preceded this one was quite given over to this method of getting variety in dressing. The skirt of those days was black, in satin or in a heavier, more fanciful material than exists in these days, and one blouse was simple, the other quite ornate. One was sombre in color, the other as brilliant as a butterfly. No one hesitated to wear the latter blouse to the dinner table, to the theatre or to whatever formal afternoon occasion was included in the week's work.

Sandwiched in between that time and

fon foundation, as in other times and other manners.

Be assured that the skirt is never plain, whatever its fabric, and it is rarely otherwise than black. Its distinguishing features are that it is short and it is narrow at the hem. It usually carries beneath it a pair of lace stockings and high-heeled black satin slippers; gold slippers have been substituted when the tunic was of thin gold tissue.

These lace skirts are kept for afternoon and evening and they carry as many blouses as one wishes, none of which is informal or severe. Satin, chiffon, bullion embroidered net, metallic cloth and crystal embroidered net are fabrics that are built into Orientalized blouses that reach to the hips.

In these economy costumes, as they are styled, there are black satin skirts arranged with complicated drapery that carry two blouses, one of black

quite belted aspects, this war time fashion projected into peace. The separate black skirt with the ornamental trappings of fabrics and gawgaws above the waist to form a gay costume, and its demure blouse that serves when life is given over to more or less serious tasks, makes a wide appeal.

OUR SENSE OF SMELL.

THAT the sense of smell is sadly neglected is an opinion expressed every once in a while by those who pride themselves on a highly cultivated olfactory faculty. Just the other day a perfumer complained about the lack of appreciation of the pleasures of smell, especially among Americans. Well, for our own part, we are glad that Americans are lacking in the cultivation of this most neglected of the senses. We are especially thankful that the men of our race and country almost entirely neglect the use of perfumes.

The perfumer, who is making the complaint, points out the fact that, while we cultivate the sense of sound, touch, taste, to a certain degree, and the sense of sight, we leave that of smelling practically uncultivated. Well, there is this difference—that the man or woman who indulges the appreciation of odors by wearing perfume necessarily inflicts these odors on all who come near. Even the woman who wears bright and chattering colors does not do this. For we can look away—but there is no way of

smelling is developed to a fine art, the impression of the city odors is something that the Occidental traveller never forgets. The characteristic odors of Bombay, of Calcutta, of Constantinople and Hongkong, made up of a marvellous complex of mistakes of sanitation, is something that the traveller cannot describe, but the recollection of it is unpleasantly vivid all his life.

For our own part we like the American way best. The most desirable fragrance that we can find in our cities, in our drawing rooms or theatres, is the fragrance of fresh air, so fresh that it is sweet to the nostrils.

And what can compare with the smells of the country? The pine trees, the fresh snow, the hillsides after a storm, the breezes that blow over 3,000 miles of ocean, the apple orchard and the grape arbor? These are the smells that the Americans appreciate and love. And it is our humble opinion that so long as we love the outdoor life, so long as we enjoy filling our lungs with the wonderful multiple sense of nature, we Americans will have a sense of smell quite as cultivated and quite as well worth while as the most exacting perfume expert of the Orient.

ECONOMY OF RULES.

IT is economical to have rules, and it is economy to obey them.

A tremendous number of accidents result from the breaking of rules. Sometimes the rules are not laws, laid down in black and white and enforced by law, but they are rules, just the same. Many motor accidents come because of speeding, driving on the wrong side of the road, disobeying traffic regulations in the city streets. Many accidents to pedestrians occur because they don't stay on the sidewalk, and when they must cross the streets they don't do so at the crossings. Many fires start because inflammables are kept in dangerous places—gasoline is stored in the linen closet, when we know it should not, according to the terms of our lease, be bought in large quantities, or kerosene is used carelessly about a fire, in spite of cautions from the Fire Department.

So it goes. Many of the ills of mankind result from a disobeying of rules. This attitude in adults is much like disobedience in children—and the results are much the same, for punishment in some form is very likely to come.

Now in every household there are certain rules, more or less well formulated. And they should be a help to family life. Unfortunately for the housekeeper, punishment for the breaking of these rules does not always fall on those who break them. Too often it is the housekeeper or the servants who get the punishment.

Nevertheless, it is possible to formulate a set of household rules, and to



Above, at left—Blouse of gold and brown brocade with brown tulle sash tied at the side, worn with a two flounced brown satin skirt. In centre—Gray georgette blouse, with tucked collar and cuffs of leather embroidered in silver. There is a silver cord at the waist and a skirt of gray silk faille. At right—A black satin blouse with deep flounce and sleeves of black Chantilly lace. In circle, at right—White lawn blouse trimmed with Irish point and worn with satin sport skirt.

Even in Paris, where wide hip dimensions had their source, the women wear skirts which cling to the hips, disregard the waist line, and often maintain a straight line from shoulder to hem, as though the ancient fashion were the best after all.

It is in accordance with this belief that the chemise frock has not been abandoned in Paris nor on the Riviera, where the smartest fashions in Europe are seen this month. We in America also like the straight line and we seem determined to stick to it, but we are willing to use it with many modifications, with graceful pleatings, cuttings and insertions that do not definitely destroy the line, but give it less severity, less of the commonplace.

Whatever one wants in a fanciful skirt, that one may have. It is a fact that one may have a skirt of a garment of distinction and desirability and which suggests its combination with a variety of overblouses as a substitute costume for the one piece gown, which need not complain of indifferent treatment during the last five years.

Perhaps there is another reason for the change in the fact that at the first touch of warm weather women like upper garments that can be changed and which are compulsory to wear the one piece frock as it is, with its lining more or less fresh. If it is of cloth, which is usually so, then the fabric over the shoulders and sleeves gives heaviness and warmth which is not pleasurable when the season changes.

The woman who has worn a one piece frock for three months under a fur coat, or any heavy top wrap cannot pretend that it is fresh. When she removes her coat and wishes to wear the gown without her usual protective coat she suddenly realizes its lack of sympathy with the springtime. The choice of a skirt which carries

the days of the war, women looked with contempt upon such proceedings. They thought it quite a patchwork way to dress, and this attitude continued over two decades.

The contempt for it did not extend to blouses for a coat suit, and there was once a fashion to have one blouse that matched the suit, built in a thin material and splendidly ornamented as a basic foundation for the costume. That fashion, unfortunately, died out when the coat suit gave way to the one piece frock and top coat for occasions of gaiety, leaving the tailored costume for rough and constant service.

When the great war crashed upon us French and English women immediately took up the former fashion of different blouses for one skirt. We in this country experienced small sacrifice in clothes or food in comparison with the European women, so there was little change in our apparel; but over there they were face to face with dire necessity to get anything to wear, yet their spirit of courage insisted upon an attitude of sartorial gaiety whenever their soldiers were to be entertained.

In England the return to this fashion was not considered much of an innovation. All English literature has portrayed the heroine who takes to a house party one blouse for evening, another for afternoon. In the Southern States, where many English social customs prevailed for centuries, this fashion has never been quite extinguished.

It was the war, however, that brought it back into first fashion. The French women did it so well that the Americans again saw its high merits.

The foundation of this costume is the fanciful skirt. It is not of cloth, as the need for that kind of skirt is met in the tailored suit which carries one or two single blouses of its own; the skirt made of lace, flounce, of crepe de chine, of faille, is liked, and it is not against the law to drop black lace over a white chiffon, loose and full, covered with

blue pastilles of velvet. The sleeves are in that new shape beginning to be accepted; they are small at the armholes, spreading into fullness below the elbows and tightly wrinkled at the wrist and over the hand.

The other blouse is of cloth of silver embroidered in circles of jet, with long, square Chinese sleeves lined with blue satin. The sash is a part of the blouse itself, twisting twice around the hips to finish in a knot and ends at the side. It is also lined with blue satin, the shade called Chinese, also Egyptian.

It is quite easy for the woman with vision to see that she can discard both these blouses when necessity presses and match up her skirt with a simple bodice of satin that carries flat collar and cuffs of old lace on good embroidered batiste.

Really it is economical, and it has

avoiding a perfume. While we breathe we have to use our smelling faculties. Can't you recall how often your pleasure at the theatre and your powers of concentration at church or the lecture have been well nigh destroyed simply because of a nearby perfume? No matter how "artistic" the perfume may be, if it is kept in a close audience or near to you for long at a time it is sure to become annoying, not to say really sickening.

As a matter of fact one reason why we Americans go in so little for perfumes is because we are of all nations the most free from unpleasant odors. Our cities, our houses, our theatres are sweet to the nostrils compared to the cities and public places of Europe. In Italy, where no one can visit Venice or Florence without being shocked by the smells of the city, one finds a high appreciation of perfumes.

In the Orient, where the faculty of smell is developed to a fine art, the impression of the city odors is something that the Occidental traveller never forgets. The characteristic odors of Bombay, of Calcutta, of Constantinople and Hongkong, made up of a marvellous complex of mistakes of sanitation, is something that the traveller cannot describe, but the recollection of it is unpleasantly vivid all his life. For our own part we like the American way best. The most desirable fragrance that we can find in our cities, in our drawing rooms or theatres, is the fragrance of fresh air, so fresh that it is sweet to the nostrils. And what can compare with the smells of the country? The pine trees, the fresh snow, the hillsides after a storm, the breezes that blow over 3,000 miles of ocean, the apple orchard and the grape arbor? These are the smells that the Americans appreciate and love. And it is our humble opinion that so long as we love the outdoor life, so long as we enjoy filling our lungs with the wonderful multiple sense of nature, we Americans will have a sense of smell quite as cultivated and quite as well worth while as the most exacting perfume expert of the Orient.

There can be just rules about promptness at meals, about individual duties for each member of the household, about opening windows, about closing screen doors, about caring for the clothes and many other things. And each of these rules can be so worded that it will seem reasonable, and at the same time so thought out that it will bring relief to the one on whom the burden of housekeeping falls.